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School decoration.—The supply of appropriate pictures and models for schools is at present very restricted, coming chiefly from ancient art, which reflects little of our modern thought and sentiment. An urgent need is felt for illustrations and decorations which come nearer to our present-day requirements. Our knowledge has grown infinitely since the time of the Italian Renaissance, and this new world of thought is pressing for expression. Publishers are backward and too often ignorant of the needs of the schools. It is from the schools themselves that the solution ought to come.

We will make a tentative effort in this direction, and should anything worthy result, we will place the drawings and models at the disposal of the schools by means of some form of reproduction.

Literature: fairy tales, myths, Christian legends.

History: the trades, the home, portraits, historic places.

Science: life of typical areas—dunes, prairies, swamps; flora of region around Chicago; common animals in their native haunts; story of the year in color.

Geography: typical scenes and peoples; physiographic features—mountains, glaciers, valleys, coasts, seas, lakes, rivers.

These might also be considered as material for picture-books, as well as schemes for unified decorations.

Students will be divided into committees to manage this work, which will be superintended by heads of departments.

APPLIED ART.

JOHN DUNCAN, ANTOINETTE B. HOLLISTER, CLARA I. MITCHELL,
ELIZABETH E. LANGLEY, ANNETTE BUTLER, IRENE WARREN.

THE applied arts do not merely subserve material ends; they have a double function, appealing at once to body and to soul. Their especial advantage over the fine arts is that they interpenetrate life more thoroughly. They are of everyday and are everywhere.

Art is applied in order that it may be circulated abroad. The art is none the less spiritual because it is applied to things of use. It uses these things to surprise the soul with glimpses of her own possibilities, speaking with a voice of admonition and of cheer. Ornament may be base or noble. Every shade of moral character may be expressed in conventional form and color.

Students have shown the purest joy in the shaping and decorating of articles for which the use lay vaguely in the background of their thoughts. They forgot its proximate function

in their joy in its beauty. They have come close to the core of things. They find in themselves a creative force till then unguessed at. They think of themselves no more as parasites—grubs in the garden of God—but as co-workers with him. They have discovered God in their own souls, have caught a glimpse of the truth that the kingdom of God is within us.

MUSIC.

HELEN GOODRICH.

IN the general plan of the work in music, the fundamental idea is to supply means for growth through freeing the powers of expression. To this end, musical skill, taste, and judgment are to be developed through (1) singing beautiful rote songs, (2) expressing musical ideas in original forms—composition, (3) experiencing music as related to life.

1. *Singing beautiful rote songs.*—The first need is for broad experience in the best music—that is, music having right proportions, as a whole and in its component parts, beautiful rhythm, and natural and varied tone-relations, summing up appropriate thought and feeling. The exciting and unnatural, but superficially attractive, music familiar to the greater number of American children should, of course, be supplanted as fast as practicable by an equally attractive but thoroughly good kind.

2. *Expressing musical ideas in original forms—composition.*—Growth must be assisted by the externalization of musical images in this most subtle of concrete forms. In this so-called "original work," images of rhythm and of tones in their natural relations to each other are given out as wholes of musical form, that is, more or less perfect melodies.

3. *Experiencing music as related to life.*—The development of the knowledge of music as expressive of the best things in life—the greatest religious aspiration, the most perfect unity with one's fellow-men, innocent and delightful and interesting experiences of every sort—comes in the cultivation of right motives. Music must express these best experiences of life in a valid and real manner, and this cannot come through its cultivation as an accomplishment; it can come only with the expansive joy of giving, and sharing in, a beautiful and true thing. All songs expressive of universal experiences, if used intelligently and at the right moment, are correlated, as hymns and ethical songs, patriotic songs, songs of nature and the affections; also instrumental music of appropriate meaning. The latter must be of an obvious kind, not complex or subtle. In the special sense, music characteristic of a people, a period, or an early stage of race-development